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ABSTRACT

Effective drama teaching improves the following student skills: speaking and listening, reading and writing through developing thinking, communication skills, and critical analysis. Drama is part of young people's core curriculum entitlement in the United Kingdom. It is included in the English Curriculum Orders and in the Key Stage 3 Framework for Teaching English (for Grades 7, 8, and 9). It exists as an academic subject in its own right at GCSE (General Certificate of Secondary Education) and A Level for those who choose to study it. In each year of the Framework there are objectives within Speaking and Listening which are under the heading of drama. This guide outlines these objectives, but it notes that these are not the only objectives that can be addressed through drama. According to the guide, dramatic approaches can be the most effective way to engage with other speaking and listening objectives and a range of reading and writing objectives, as well as objectives at word and sentence level. The guide discusses which aspects of drama Key Stage 3 students need to develop. It cites the following Framework objectives teachers need to address when using drama in English lessons: setting contexts; developing roles; developing narratives; asking questions in and out of the drama; reflecting, analyzing, and evaluating; and exploring tensions, issues, and situations. The guide provides a description of two English units of work using drama. They are "Holes (Louis Sachar) and "Macbeth" (William Shakespeare) and addresses how effective teaching of drama leads to raising standards in English. Includes 3 diagrams. (NKA)

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Drama in the Key Stage 3 English Framework

ED 480 268

Drama is the collaborative exploration and analysis of meaning through the enactment of events.

Drama and English

Progress in drama supports progress in English. Effective drama teaching improves pupils' speaking and listening, reading and writing through developing thinking, communication skills and critical analysis. As pupils become actively engaged in drama they become more aware of the learning process in which they are involved. Central to this process are enactment and engagement through the establishment of fictional environments with clear boundaries between the real and imag..ed.

Drama places unique demands upon the critical thinking and emotional engagement of participants. Planned drama approaches which develop pupils' critical analysis and creativity move them from a superficial response to texts and situations to a more sophisticated ability to think critically.

It is enactment that makes drama central to this development. When pupils are emotionally engaged and analyse both in and out of role, they are actively developing the skills and understanding which are central to progress in English. They experience for themselves the construction and layering of texts, characters, roles, tensions and dilemmas. They are also able step outside a text or situation to gain an additional perspective. Through this process they recognise the layers of meaning that exist in texts, the methods and purposes of writers, an understanding of audience and the different structures and conventions that relate to these areas. Developing this ability to participate and observe means that, given a new situation, text or dilemma, pupils are able to transfer their analytical skills to the new situation.

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Drama in English

Drama is part of young people's core curriculum entitlement. It is included in the English Curriculum Orders and in the Key Stage 3 Framework for Teaching English, and exists as an academic subject in its own right at GCSE and A Level for those who choose to study it.

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Framework for Teaching English in Years 7, 8 and 9

In each year of the Framework there are objectives within Speaking and Listening which are under the heading of drama. These are listed below, but they are not the only objectives that can be addressed through drama. Dramatic approaches can be the most effective way to engage with other speaking and listening objectives and a range of reading and writing objectives, as well as objectives at word and sentence level.

Year 7 Objectives: Drama

Pupils should be taught to:

15. develop drama techniques to explore in role a variety of situations and texts or respond to stimuli;
16. work collaboratively to devise and present scripted and unscripted pieces, which maintain the attention of an audience;
17. extend their spoken repertoire by experimenting with language in different roles and dramatic contexts;
18. develop drama techniques and strategies for anticipating, visualising and problem-solving in different learning contexts;
19. reflect on and evaluate their own presentations and those of others.

Year 8 Objectives: Drama

Pupils should be taught to:

13. reflect on their participation in drama and identify areas for their development of dramatic techniques, e.g. keep a reflective record of their contributions to dramatic improvisation and presentation;
14. develop the dramatic techniques that enable them to create and sustain a variety of roles;
15. explore and develop ideas, issues and relationships through work in role;
16. collaborate in, and evaluate, the presentation of dramatic performances, scripted and unscripted, which explore character, relationships and issues.

Year 9 Objectives: Drama

Pupils should be taught to:

11. recognise, evaluate and extend the skills and techniques they have developed through drama;
12. use a range of drama techniques, including work in role, to explore issues, ideas and meanings, e.g. by playing out hypotheses, by changing perspectives;
13. develop and compare different interpretations of scenes or plays by Shakespeare or other dramatists;
14. convey action, character, atmosphere and tension when scripting and performing plays;
15. write critical evaluations of performances they have seen or in which they have participated, identifying the contributions of the writer, director and actors.

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Drama can make an important contribution to all areas of English

Speaking and Listening

Using drama in English lessons provides a stimulating forum and a wide range of contexts for pupils to develop their skills as speakers and as listeners. Through drama, pupils can be put in formal and informal situations that are outside their everyday experience and, by taking different roles, they can use and evaluate discourses and language registers they would not otherwise use. Many drama activities require that pupils:

- *'use talk to question, hypothesise, speculate, evaluate, solve problems and develop thinking about complex issues and ideas' Year 8 S&L 10;*
- *'discuss and evaluate conflicting evidence to arrive at a considered viewpoint' Year 9 S&L 9;*
- *'contribute to the organisation of group activity in ways that help to structure plans, solve problems, and evaluate alternatives' Year 9 S&L 10.*

Pupils visualise, model and analyse the learning processes involved in developing these skills. They are driven to seek for meaning because they are emotionally involved and this affective impulse leads to cognitive understanding.

See also *How do teachers develop aspects of pupils' speaking and listening?* (page 22)

Reading

Skillfully taught drama work which takes literary, non-literary or media texts as its subject matter can engage pupils and help them to come to a greater understanding of narrative structures, styles and writers' techniques as well as thematic, content-based issues and ideas. Pupils often find it difficult to move from exploring themes and characters to analysing structure, language and style. Hence the importance of modelling the analytical skills acquired through drama. Modelling helps pupils come to a fuller understanding not only of the writer's craft but also of the learning process involved in analysing the effect and purpose of the writer's techniques.

Pupils use dramatic techniques to explore texts and meanings. They read the texts in depth to search for meaning as well as reading the visual images that they are presented with. They analyse and discuss alternative interpretations and consider how ideas, values and emotions are explored and portrayed.

In the same way that pupils learn to analyse media productions through the creation of their own media products, their analysis of scripts and performances is developed through the use of role and drama conventions. Creating, developing and sustaining roles, and the practical exploration of how gesture, sound, language, direction and structure affect the audience's understanding, encourage pupils to read for meaning. They come to see scripts not as written texts but as plans for performance where actors, directors and performance elements have an effect on meaning.

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See also *How do teachers develop aspects of pupils' reading?* (page 23)

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Writing

Because drama captures the imagination of pupils and provides such a wide range of contexts, it is an excellent vehicle for stimulating different types of writing. Letters, diaries, reports, scripts, notices, persuasive writing, journalism, narratives and poems can be placed within, and develop from, drama activities.

Through drama, pupils think about language and style as well as the social and historical contexts in which they are writing. Pupils use a range of techniques and different ways of organising and structuring material to convey ideas and themes, and have to consider the way in which they exploit the choice of language and structure to achieve a particular effect.

Drama approaches to texts should not be seen separately from the more traditionally 'English' approaches to a text at Key Stage 3. The approaches should complement each other. Discussions and written work should be directly informed by drama work which leads to a more detailed analysis and understanding of the play and of the dramatic process.

See also *How do teachers develop aspects of pupils' writing?* (page 24)

Which aspects of drama do Key Stage 3 pupils need to develop?

By the time they enter Key Stage 3, most pupils will have:

- experienced working in role in small groups and in a whole class context;
- used a variety of drama techniques (conventions) to explore characters and/or issues;
- experienced their teacher and/or other pupils working in role.

Most pupils will be able to respond to the imaginary context, but some pupils may find it difficult to distinguish between imaginary work in role and work out of role. Whilst most pupils will be able to evaluate drama work, they may need the teacher to provide the terminology and the critical framework.

During Key Stage 3, pupils become more confident at making, performing and responding to drama. They understand how the use of different drama conventions can help them to think critically about a situation, issue or text. Where pupils are engaged in drama at Key Stage 3 they are motivated to think critically, because they are both emotionally involved in the drama and more aware of the boundary between the imagined world they have created and the real world of the classroom.

This understanding of drama conventions and performance means that pupils are able to analyse in more detail the way in which action, character, atmosphere and tension are conveyed through script and performance.

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Teaching drama in English at Key Stage 3

When using drama in English lessons teachers need to address Framework objectives by:

- setting contexts;
- developing roles;
- developing narratives;
- asking questions in and out of the drama;
- reflecting, analysing and evaluating;
- exploring tensions, issues and situations.

Setting contexts

Possible Framework objectives:

Year 7 S&L 15: develop drama techniques to explore in role a variety of situations and texts or respond to stimuli;

Year 7 S&L 18: develop drama techniques and strategies for anticipating, visualising and problem-solving in different learning contexts;

Year 8 S&L 15: explore and develop ideas, issues and relationships through work in role;

Year 9 S&L 12: use a range of drama techniques, including work in role, to explore issues, ideas and meanings, e.g. by playing out hypotheses, by changing perspectives.

The context of a drama can be introduced by carefully selecting the initial stimuli. These might include:

- text;
- a picture, photograph or map;
- teacher in role, e.g. as convener of a meeting;
- a soundtrack, music or a sound effect;
- a discussion of an issue, concept, dilemma or event.

Developing roles

Possible Framework objectives:

Year 7 S&L 15: develop drama techniques to explore in role a variety of situations and texts or respond to stimuli;

Year 7 S&L 17: extend their spoken repertoire by experimenting with language in different roles and dramatic contexts;

Year 8 S&L 14: develop the dramatic techniques that enable them to create and sustain a variety of roles;

Year 8 S&L 15: explore and develop ideas, issues and relationships through work in role;

Year 9 S&L 12: use a range of drama techniques, including work in role, to explore issues, ideas and meanings, e.g. by playing out hypotheses, by changing perspectives.

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Imaginary roles can be established in the context by:

- employing drama conventions such as teacher in role, role on the wall, hot-seating, thought-tracking;
- creating characters through voice, movement, facial expression, etc.;
- structured improvisation in and out of the established context, often employing the simultaneous use of drama techniques.

Developing narratives

Possible Framework objectives:

Year 7 Wr 5: *structure a story with an arresting opening, a developing plot, a complication, a crisis and a satisfying resolution;*

Year 7 Wr 6: *portray character, directly and indirectly, through description, dialogue and action;*

Year 8 Wr 7: *experiment with different language choices to imply meaning and to establish the tone of a piece, e.g. ironic, indignant;*

Year 8 Wr 8: *develop an imaginative or unusual treatment of familiar material or established conventions, e.g. updating traditional tales;*

Year 9 Wr 5: *explore different ways of opening, structuring and ending narratives and experiment with narrative perspective, e.g. multiple narration.*

Narratives can be developed in context by:

- using narration, perhaps with the whole group, perhaps employing drama conventions such as teacher in role;
- using text extracts to move the drama forward;
- employing small group enactments, perhaps linking them together in a theatrical structure which creates a narrative.

Asking questions in and out of the drama

Possible Framework objectives:

Year 7 S&L 1: *use talk as a tool for clarifying ideas;*

Year 7 S&L 7: *answer questions pertinently, drawing on relevant evidence or reasons;*

Year 7 S&L 16: *work collaboratively to devise and present scripted and unscripted pieces, which maintain the attention of an audience;*

Year 8 S&L 5: *ask questions to clarify understanding and refine ideas.*

The teacher might employ a range of questioning techniques, either when pupils are in or out of role. Good questioning, by pupils as well as by teachers, can help add pace and structure to the lesson and help pupils to evaluate and analyse aspects of process or content.

The questions could have a variety of purposes, including:

- to help shape pupils' understanding of the fictional context being created;
- to summarise what has happened so far;
- to build tension;
- to ensure a focus on audience response;
- to provide an alternative perspective;
- to challenge (other) pupils.

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Reflecting, analysing and evaluating

Possible Framework objectives:	
Year 7 S&L 19:	*reflect on and evaluate their own presentations and those of others;*
Year 8 S&L 13:	*reflect on their participation in drama and identify areas for their development of dramatic techniques, e.g. keep a reflective record of their contributions to dramatic improvisation and presentation;*
Year 9 S&L 11:	*recognise, evaluate and extend the skills and techniques they have developed through drama;*
Year 9 S&L 13:	*develop and compare different interpretations of scenes or plays by Shakespeare or other dramatists;*
Year 9 S&L 15:	*write critical evaluations of performances they have seen or in which they have participated, identifying the contributions of the writer, director and actors.*

Reflection, evaluation and analysis are an integral part of drama and should normally be planned to happen throughout the drama process. Within the fictional context created, the teacher might use conventions such as 'moment of truth' or 'voices in the head' to help pupils to reflect. Out of the fictional context the teacher might encourage pupils to reflect by using careful teacher questioning, or devices such as role on the wall. Evaluation also includes the evaluation of performances pupils have seen or in which they have participated.

Exploring tensions, issues and situations

Possible Framework objectives:	
Year 7 S&L 18:	*develop drama techniques and strategies for anticipating, visualising and problem-solving in different learning contexts;*
Year 8 S&L 15:	*explore and develop ideas, issues and relationships through work in role;*
Year 8 S&L 16:	*collaborate in, and evaluate, the presentation of dramatic performances, scripted and unscripted, which explore character, relationships and issues;*
Year 9 S&L 12:	*use a range of drama techniques, including work in role, to explore issues, ideas and meanings, e.g. by playing out hypotheses, by changing perspectives.*

The tension created by alternative views of issues, ideas, events or relationships is fundamental to the drama process. This tension might be explored in a variety of ways including:

- employing drama conventions such as 'communal voice' or 'conscience corridor';
- using teacher in role as 'devil's advocate';
- introducing a new perspective through interventions, such as rumours, newspaper articles or images;
- using space to define relationships; use of language and movement.

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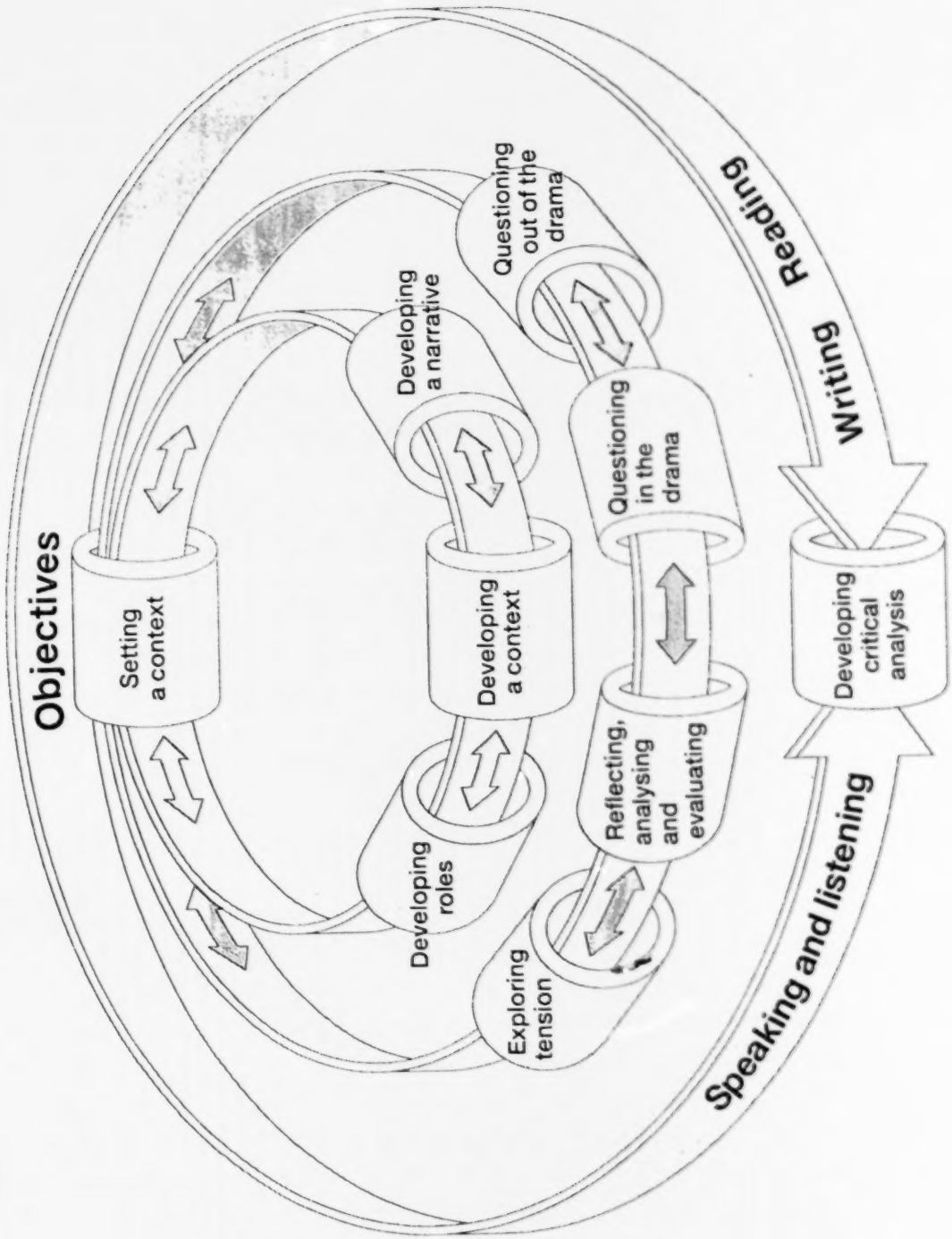
Planning for drama



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A description of two English units of work using drama

One class is studying a novel *Holes* by Louis Sachar, the other the Shakespeare play 'Macbeth' (both units are included in the Key Stage 3 Drama objectives bank). Although a few of the activities described with each unit have similarities, the ways that they are developed and placed in context show that these approaches can be applied to a variety of texts, issues and ideas. In the second unit, exploring a script, the pupils use their understanding of drama conventions to analyse the structure, issues and tensions of the text. The play is seen as a text in performance and the pupils use their practical work to inform the scripting and performance processes.

At the end of the description there are some questions to help analyse how the teachers are using drama in their English teaching.

Unit 1: *Holes* by Louis Sachar

Guided tour

Pupils look at a projected image of an under-developed Eastern European village. A poor cottage can be seen. The village can be seen in the background. The teacher ...'s the class to concentrate on the village not the cottage. They are asked what they notice in the picture. What buildings do you see? What details do you see about the location, the weather and the routes through the village?

Pupils then work in pairs on the 'guided tour' activity. In this activity, one pupil imagines that he or she knows the village well and, using the picture or a map, takes their partner on a 'guided tour' of the village describing and commenting on some of the things around them. The other pupil keeps his or her eyes closed and allows him- or herself to be guided slowly around, listening to the description and asking questions if necessary.

After a few minutes the pupils are stopped and gathered together. The pupils who were led are invited to explain what they were 'shown' as they made their way around the village.

Introducing the text/context

The teacher sets the pupils off on the guided tour again, by reversing the roles of the guide and the guided. She tells them that when she shouts 'freeze' she wants them to stop exactly where they are and listen. As they begin the guided tour she plays some music.

After a few minutes she stops them with the command 'freeze' and reads from the novel, projecting the text onto a screen at the same time.

'Desperate Elya went to see Madam Zeroni, an old Egyptian woman who lived on the edge of town. Elya became friends with her, though she was quite a bit older than him. She was even older than Igor Barkov.

The other boys of his village liked to mud wrestle. Elya preferred visiting Madam Zeroni and listening to her many stories.

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Madam Zeroni had dark skin and a very wide mouth. When she looked at you her eyes seemed to expand, and you felt like she was looking right through you.'

The teacher gathers the class around to discuss what they had 'found out' about the place, characters and events. She asks pupils to write their ideas on self-adhesive notes (Post-its) and place them around a projected image of the old woman in the wheelchair. (This technique is called role on the wall.)

The class reads on from the extract the teacher read. The speech within the text is read out by different pupils (as those characters) as if it were a play script. The teacher acts as narrator, reading those aspects of the text not written as speech.

'Elya, what's wrong?' she asked, before he even told her he was upset.
She was sitting in a homemade wheelchair. She had no left foot. Her leg stopped at her ankle.
'I'm in love with Myra Menke,' Elya confessed. 'But Igor Barkov has offered to trade his fattest pig for her. I can't compete with that.'
'Good,' said Madam Zeroni. 'You're too young to get married. You've got your whole life ahead of you.'
'But I love Myra.'
'Myra's head is as empty as a flowerpot.'
'But she's beautiful.'

Role on the wall

The teacher then continues the discussion to establish what pupils have found out now. Further notes are added to the role on the wall.

The class reads on:

'She is a flowerpot. Can she push a plough? Can she milk a goat? No, she is too delicate. Can she have an intelligent conversation? No, she is silly and foolish. Will she take care of you when you are sick? No, she is spoiled and will only want you to take care of her. So, she is beautiful. So what? Ptuui!'
Madam Zeroni spat on the dirt.

Sculpting the characters

The teacher chooses one pupil to be Madam Zeroni and another to be Elya. She asks the pupils to 'sculpt' Madam Zeroni in the position she believes she will be in when this conversation takes place. She then asks pupils to sculpt Elya into the scene. The pupils freeze in this position while she reads:

She told Elya that he should go to America. 'Like my son. That's where your future lies. Not with Myra Menke.' But Elya would hear none of that. He was fifteen and all he could see was Myra's shallow beauty.

Communal voice

The teacher asks pupils what they think the characters would say next. She asks individual pupils to go and stand by the character who they think they can speak for. Many pupils can speak the words of one character. The teacher freezes the scene again and, one by one, the pupils continue the scene by speaking the thoughts or speech of the characters they represent. This convention is called communal voice.

The teacher then reads on:

Madam Zeroni hated to see Elya so forlorn. Against her better judgement, she agreed to help him.

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Placing text

The teacher returns to the sculpted characters. She holds a piece of paper in various positions within the scene and asks pupils what they think would be on this piece of paper. Depending on where the piece of paper is positioned the pupils make different suggestions about what may appear on it. For example, when it is held up as if on the wall, one of the pupils suggests that it is an Egyptian chant or proverb. When it is placed in a character's hands, in an envelope or screwed up and thrown at the pupils' feet, they suggest different things. For example, some pupils suggest letters from Madam Zeroni's son, others refer to a letter that Elya attempted to write to Myra.

The teacher then asks pupils to work in pairs to create a piece of text that could appear in any place in the scene. They create two identical versions of the same piece of text.

When pupils have completed the text the sculpted characters are set up again and pupils are asked, pair by pair, to place one copy of the text where they think it would be found in the scene. Once all the pieces of text have been placed, the sculpted characters gradually come to life and turn to look at the pieces of text one at a time. As they come across each piece of text, they freeze and one of the pupils who has produced the text reads it out from the identical copy they have retained. The drama continues but stops at each piece of text, until all the texts have been included.

The teacher, too, introduces a piece of text, which refers directly to the novel and therefore moves the narrative on.

The teacher reads on:

'It just so happens, my sow gave birth to a litter of piglets yesterday,' she said.
'There is one little runt who won't suckle. You may have seen him. He would die anyway.'
Madam Zeroni led Elya around the back of her house where she kept her pigs. Elya took the tiny piglet, but he didn't see what good it would do him. It wasn't much bigger than a rat.
'He'll grow,' Madam Zeroni assured him. 'Do you see that mountain on the edge of the forest?'
'Yes,' said Elya.
'On the top of the mountain there is a stream where the water runs uphill. You must carry the piglet every day to the top of the mountain and let it drink from the stream. As it drinks you are to sing to him.'
She taught Elya a special song to sing to the pig.
'On the day of Myra's fifteenth birthday, you should carry the pig up the mountain for the last time. Then take it directly to Myra's father. It will be fatter than any of Igor's pigs.'
'If it is that big and fat,' asked Elya, 'how will I be able to carry it up the mountain?'
'The piglet is not too heavy for you now, is it?' asked Madam Zeroni.
'Of course not,' said Elya.
'Do you think it will be too heavy for you tomorrow?'
'No.'
'Every day you will carry the pig up the mountain. It will get a little bigger but you will get a little stronger. After you give the pig to Myra's father, I want you to do one more thing for me.'
'Anything,' said Elya.
'I want you to carry me up the mountain. I want to drink from the stream, and I want you to sing the song to me.'
Elya promised he would.
Madam Zeroni warned that if he failed to do this, he and his descendants would be doomed for all eternity.

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Placing the narrator, reader and writer

Two pupils are sculpted into position again. The teacher chooses a pupil to represent the narrator. The pupils agree the position that the narrator might occupy in the picture. Pupils discuss various criteria for this, including the narrator's distance from certain characters, the events, the reader's view, what control the narrator has. The reader and the writer are then placed in the picture in the same way.

Unit 2: *Macbeth* by William Shakespeare

'Macbeth' – the wooden chest

The teacher has placed several items (relevant to the text) in a chest. He asks the students to work in pairs. The items might include an imitation dagger, a candle, a branch, a crown, a mirror, etc. One of the pupils from each pair comes and collects one of the items from the chest, without the other seeing it, while the other pupil is given a piece of paper and a pen/pencil. The pupils sit with their backs to each other. The pupil with the object describes the item to their partner while the other person has to draw what they think is being described. To develop the drama, the teacher chooses a pupil to sit with the chest while the other pupils, in silence, bring their objects back to the chest, pass them to its owner and watch as that pupil places them into the chest. Ritual is used in this way to introduce the role of the owner of the chest.

Guided tour: Setting a context

The teacher asks the pupils to sit down in front of a white screen. On the screen is a projection of an illustration or photograph of Macbeth's castle. He asks them to identify what they see in the picture. Once they have described what they actually see, he asks them to interpret the picture. Who do they think might live there? Where is the castle? With the pupils in pairs, the teacher sets up a guided tour situation. For this activity, he explains that one of the pupils needs to imagine that they know the place well and, using the picture/map, are to take their partner on a guided tour of the castle, describing and commenting on some of the things that they can see around them. The other pupil, with eyes closed, is guided around, listening to the description and asking appropriate questions. After a few minutes the teacher asks the pupils to explain what they were 'shown' as they made their way around the building.

Introducing the text and developing the context

The teacher sets the pupils off on the guided tour again, this time reversing the roles of the guide and guided pupils. He tells them that when he shouts, 'freeze', he wants them to stop exactly where they are, freeze and listen to what is said. As they begin the guided tour he introduces some appropriate music or sounds of a battle.

The teacher stops them and reads from the text (displayed on the OHP).

'For brave Macbeth (well he deserves that name) . . .'

Role on the wall

The teacher uses the 'role(s) on the wall' convention here to explore the character of Macbeth. This is done by asking the pupils to identify what they know about him. He then transcribes the pupils' ideas onto Post-its and places them on an outline drawing of Macbeth. The teacher will refer back to this throughout the work on Macbeth.

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Introducing and investigating the script

The teacher begins studying the text by using extracts from different parts of the text, enabling pupils to begin the critical analysis process that is essential when studying the text as a whole. These extracts can be used in several ways. They can be read to them as a class, mimed in groups with the pupils in role and/or action narrated with the whole group as spectators. The pupils investigate the scripts and search for clues about the characters, story and setting.

Extracts:

Act 1, Scene 3	Ross: *The King hath happily receiv'd, Macbeth, . . . For it is thine*
Act 1, Scene 5	Lady Macbeth: *Glamis thou art, and Cawdor, and shalt be . . .*
Act 1, Scene 7	Macbeth: *If it were done, when tis done, then 'twere well . . .*
Act 3, Scene 1	Banquo: *Thou hast it now, King, Cawdor, Glamis, all . . .*
Act 4, Scene 3	(Name): *Your castle is surprised: your wife, and babes Savagely slaughtered . . .*
Act 5, Scene 7	Macbeth: *I will not yield To kiss the ground before young Malcolm's feet, . . .*

Exploring Macbeth's character

Using the extracts, the teacher then asks the pupils, in groups, to explore the different views there are of Macbeth. Giving each group a different task he asks them to produce a still picture, which describes:

- Duncan's view of Macbeth;
- Lady Macbeth's view of Macbeth;
- Macbeth's view of Macbeth;
- Banquo's view of Macbeth;
- Macduff's view of Macbeth and so on . . .

The teacher asks the rest of the class to 'read' the image and try to describe the space between the characters. The pupils suggest various alternatives: (The space of . . . hatred, ambition, fear, loyalty, etc.).

The teacher asks all the groups to hold their images of Macbeth and while they are doing so reads the following:

'Your face, my Thane, is as a book, where men
May read strange matters: to beguile the time,
Look like the time, bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under't.'

Or

'Such welcome, and unwelcome things at once
'Tis hard to reconcile.'

Sculpting the themes

The teacher divides the class into two and then into pairs. He gives the pairs in the first half of the class cards with single words on them – Ambition, Honour, Heroism, Greed, Evil, etc. He gives the pairs in the other half of the class short extracts from the play (Fair is Foul, Brave Macbeth, etc.) The teacher explains that they are to create stone sculptures, using themselves, which can be placed in Macbeth's castle. Each pair will place the single word in front of their sculpture or select a short phrase from the text to go in front of their sculpture.

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He then asks the first half of the class to position their sculptures in the room and sets up the guided tour situation again. The pupils guide their pairs around Macbeth's castle again but this time they are to look in more detail at the sculptures that they may have missed the first time. The expert will explain to the partner the significance of some of the characters. The teacher plays some appropriate music. He stops the pupils. This time the other half of the class set up their statues and the rest of the class begin the guided tour.

Matching pairs

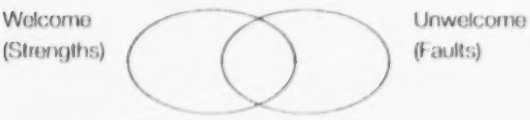
The teacher explains to the pupils that there has been a problem at the castle with the restoration of some of the statues and that the descriptions that go with them have got mixed up. He explains that they need to find a statue that their own plaque belongs to and swap them. When the pupils have matched their pairs he sets up all the statues and asks them to read the new lines while holding their images.

Faults and strengths

The following quotation is displayed on the OHP:

'Such welcome, and unwelcome things at once
'Tis hard to reconcile.'

The teacher also has the following (large) Venn diagram on display:



The teacher asks the pupils to place words that describe Macbeth's welcome side (strengths) and words that describe his unwelcome side (faults). Pupils are then asked to consider which characteristics are both strengths and faults (ambition, being a good soldier, etc.) that could be placed in the overlapping section. The teacher might bring in the idea of a tragic hero at this stage.

'Crimewatch – Scotland'

The teacher explains to the group that he is going to be in role as the TV producer of the programme 'Crimewatch – Scotland'. The only information the police have so far sent to the producer is a fax (containing the original story – Holinshed) and a number of items found in the castle, the scene of some of the crimes. Seven or eight pupils are given small extracts from the play and some of the relevant items taken from Macbeth's chest (see earlier). They are asked to take on the role of the police who want these crimes to appear on 'Crimewatch'. The rest of the pupils are researchers and writers for the programme. The producer outlines the information about the crimes in the form of reports, letters, statements, etc. and explains to the researchers that although he has only just been contacted by the police, he would like the story to appear on the programme that evening. The producer also explains that they need some good photographs, to show as backdrops to the story or to help with the re-enactment and/or some relevant artefacts. The researchers are sent under a strict time limit (the deadline for beginning production is very soon) to discover what they can from the police.

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A production meeting is then held to pull together the findings. The pupils being interviewed are asked by the teacher how they felt about being interviewed and whether the crimes remained as they had told them to the researchers. The production meeting needs to arrive at a title/headline for this section of the programme to be shown on the backdrop at the time of broadcast.

Sculpting the characters

The teacher uses the extract

Act 2, Scene 2 *'I have done the deed'* – and ending at,
'These deeds must not be thought
After these ways: so, it will make us mad.'

The teacher chooses one of the pupils to be Macbeth and another Lady Macbeth. He asks the other pupils to sculpt Lady Macbeth and Macbeth in to the positions they believe they will be in. The pupils who have been sculpted then read the extract. They stop at *'so, it will make us mad'* and the other pupils are asked what they think the characters would say next.

Communal voice

Individual pupils who have ideas about what they might say are asked by the teacher to stand by the character who they think they can speak for. The scene is then frozen again, after the teacher has explained that one by one the people behind the sculpted characters will continue the scene by speaking their speech and/or thoughts. This convention is called communal voice.

The next day

The teacher chooses pupils to take on the roles of the characters in Act 2, Scene 3, after the discovery of the murder ... *'O horror, horror . . .'* He then asks the rest of the class to sculpt the characters into the positions (as above). The teacher asks the pupils to begin reading the scene. Forum theatre could be used here to explore the details needed in the staging of such a scene.

The teacher freezes the pupils at an appropriate point.

Placing the writer and the audience in the text

The teacher asks, or chooses, another pupil to be the 'playwright'. He then asks the class to place the writer in the picture where they think he should be. The remaining pupils are asked whether they agree with this positioning and are asked to move the writer to where they feel he is best placed. The pupils use various criteria for this, including the writer's distance from certain characters, whose eyes they are seeing through or speaking through most, the events, the audience's view, what control the writer has, etc. Another pupil representing the audience is then placed in the picture in the same way and a discussion follows about what view the audience has. Is it different from that of the writer? Does the writer control the audience's view? Are they unable to see from a character's point of view?

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Placing text in the picture

Following the King's death and before Malcolm and Donalbain flee, the class is asked to imagine that the characters are in the castle with Macbeth, Lady Macbeth and Banquo. The teacher asks the pupils to sculpt the characters into positions that they might find these characters in.

The teacher then holds a blank piece of paper up in various positions within the scene while he asks the pupils what they think would be on the piece of paper. Depending on where the piece of paper is positioned, the pupils make different suggestions as to what may appear on it. If it is held above the characters' heads, they might suggest it is an important scroll on display. If it is placed in one of the character's hands, tied with an important ribbon or seal, hidden in a pocket or screwed up and thrown at their feet, the pupils will suggest something different.

The pupils are then asked, in pairs, to create a piece of text that could appear in any of the places in the scene. It is important that they create two identical versions of this piece of text.

When the pupils have completed the pieces of text, the teacher sets up the sculpted characters again and asks the pupils one by one to place one copy of their text where they think it would be found in the scene. Once all the pieces of text have been placed, the sculpted characters gradually come to life and turn to, look at, and/or open the pieces of text, one at a time. As they come across each piece of text, they freeze and the pupil who has produced the text reads it out from the identical copy they have retained. The drama continues but stops at each piece of text while different pupils read them out, until all the pieces of text have been included. This is a good opportunity for the teacher to introduce a piece of text, which includes a short extract from the play.

Duncan's funeral

The teacher asks the pupils to imagine that before Malcolm and Donalbain flee, the funeral of the King is held. After putting the pupils in groups, he asks them to place a coat on the floor to represent Duncan's coffin above the grave, and then set up a still picture of the funeral showing how each of the characters (Macbeth, Lady Macbeth, Banquo, Malcolm and Donalbain) etc. might be reacting, who they might be standing near, how they are positioned at the grave side. The characters are then asked to speak their thoughts to reveal 'the truth'.

The end of the play

'Crimewatch – Scotland Solved' or 'The Mind of a Murderer'

The pupils put together the programme 'Crimewatch – Scotland Solved' or 'The Mind of a Murderer', through the use of re-enactments (scenes from the play), backdrops (still pictures), and interviews with key witnesses (questioning in role). By working on a piece of extended piece of drama that allows them to consider, in detail, the staging of particular scenes and the issues and themes of the play, they come to a detailed understanding of the character of Macbeth and the nature of a tragic hero. 'The Mind of a Murderer' is an active way of exploring the more traditional question of 'What causes the tragedy of Macbeth?' To construct the programme, the teacher might again work in role as producer of the programme, giving specific tasks to different groups of pupils (e.g. a re-enactment of the hiring of the murderers, scenes which show the causes of the downfall, witches, Lady Macbeth, etc.) or the pupils, if they have developed their drama skills sufficiently, can work more independently on developing this extended piece of drama. Any of the conventions, placing texts, communal voice, using props and artefacts, still pictures, etc. could be used within the context of the programme.

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The final statue

How should Macbeth be remembered? In groups, the teacher asks the pupils to develop two sculptures to be placed outside Macbeth's castle. The first one should represent the 'fair' Macbeth and the other the 'foul' Macbeth. The pupils freeze the first and then gradually merge into the second and freeze that one. Then the teacher asks the pupils to try to merge the statutes within one image – the fair and foul Macbeth – the tragic hero.

The teacher asks the pupils to freeze these final statues, places the picture of Macbeth's castle on the OHP and reads:

'I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'er leaps itself,
And falls on th'other'

Or

'If you can look into the seeds of time
And say which grain will grow and which will not
Speak then to me'

Or

'There's no art
To find the mind's construction in the face.
He was a gentleman on whom I built
An absolute trust'

Issues for discussion

- Shakespeare's language.
- Play as performance.
- Critical writing.
- Test preparation.

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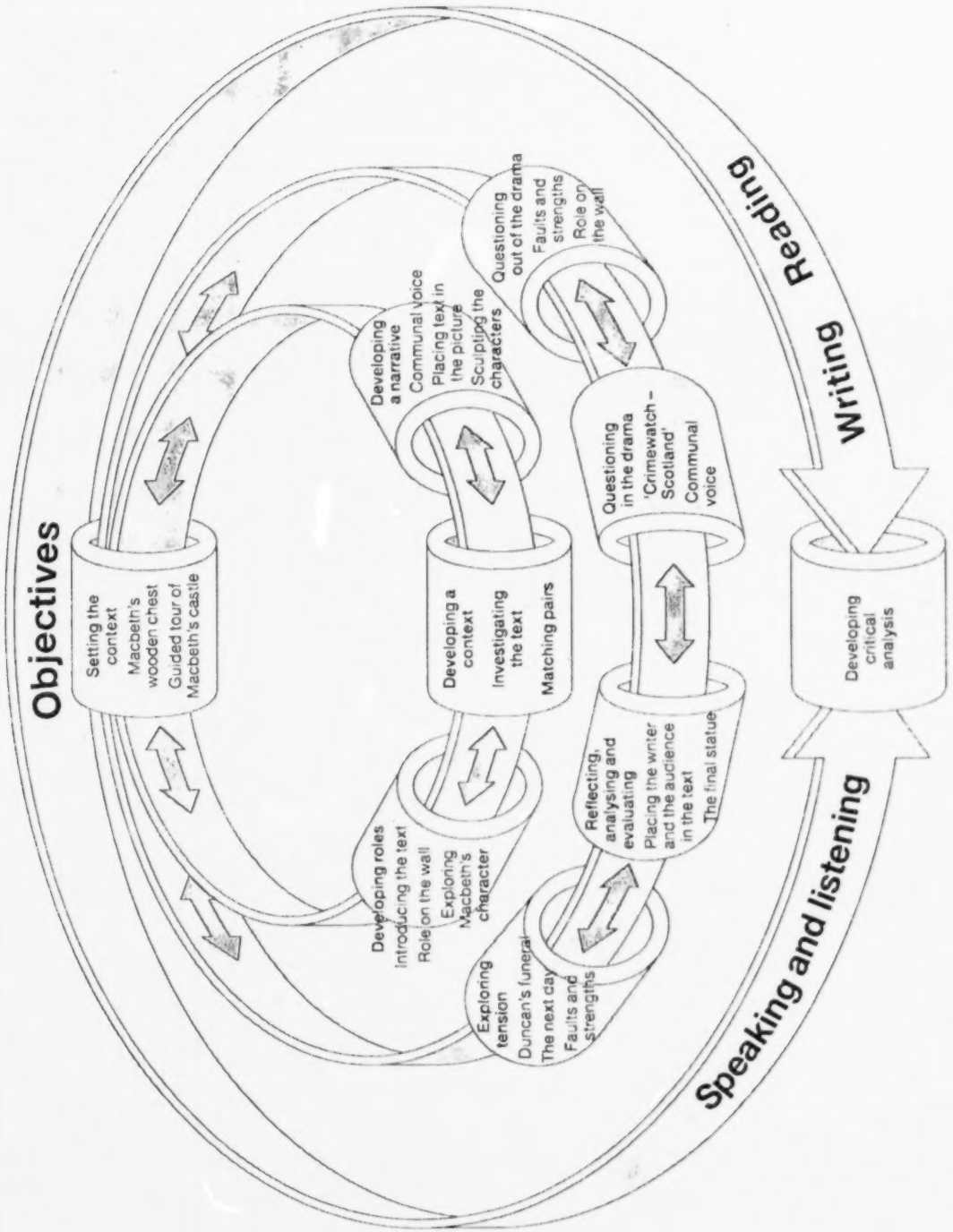
Planning for drama

Macbeth



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How does effective teaching of drama lead to raising standards in English?

How do teachers set or develop a context for the text/drama?

In the 'Macbeth' unit, the teacher begins with what may appear to be a game-like activity. The **'Macbeth' – the wooden chest** activity is a co-operative exercise and an effective way of ensuring that pupils take some ownership of props representing items from the text which have symbolic significance within the script. By including items from the text and creating a sense of ritual, a context is immediately created and links are developed with the drama activities later on.

In both units the **guided tour** convention is used to set a context. The teacher introduces the contexts through which the drama will be developed by using a visual image and a guided tour drama convention because it will:

- enable pupils to explore the geographical context in which the text is set in an imaginative way. The teacher draws pupils' attention to any relevant aspects by giving specific prompts, asking what sounds they may have heard or what smells they may have had described by their 'guide', as well as asking them to describe specific aspects of the village (the 'Holes' unit), castle (the 'Macbeth' unit) or characters;
- encourage pupils to explore in an imaginative way the historical or geographical environment depicted, but simultaneously explore the space of the classroom and their collaborative relationship;
- encourage pupils to work together collaboratively right from the beginning by, for example, asking questions and giving relevant and helpful comments (Year 7 S&L Drama 15).

In both context-setting activities the teacher is able to affirm positive contributions.

To develop further the contexts in which the texts are set, the teacher plays soundtracks to accompany the tours and the reading of the texts. This helps to build the context and helps to create a focused atmosphere.

Music, images, sounds, teacher in role, as well as text, can all be used to set and develop a context.

The **role on the wall** convention (revisited throughout the drama) can help to set the context and develop understanding of the text by enabling the pupils to reflect on the writer's presentation of ideas (Year 8 Reading, Understanding the author's craft 10) and the motivation and behaviour of characters. Pupils are asked to identify what they have learned about the characters from this first look at the text. They are, therefore, identifying the major elements of what is being said both explicitly and implicitly, developing both listening (Year 8 S&L Listening 7) and reading skills (Year 8 Reading, Reading for meaning 4, 7).

In both units the teacher decides to set a context, which does not rely on a reading of the beginning of the text. It is this appropriate selection of a context-setting exercise and the selection of a part of the text that allows the pupils to make an investment in it, that leads to the success of the units as a whole.

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How do teachers explore characterisation and develop roles?

In both units, pupils begin to explore characterisation through the **role on the wall** convention (Year 7 S&L Drama 15, 18). The pupils are now investigating the texts in detail and looking for evidence to support the words that they choose. By writing the words on Post-its the pupils' words can be added to or altered as their understanding builds with the activities and the fictional roles develop.

Pupils build on what they know from the text about the characters to imagine how they might be sculpted and, through the **communal voice** activity, what might happen next. By speaking the thoughts or speech of the characters, roles are developed further, consistent with the characterisation found in the text. The pupils are using dramatic techniques (Year 8 S&L Drama 15) to explore texts and meanings (Year 9 Reading, Reading for meaning 6), and are analysing and discussing alternative interpretations (Year 9 Reading, Study of literary texts 14, 18).

The exploration of character is developed further in the 'Macbeth' unit when the pupils are asked to present the different **views** of Macbeth. The pupils have to think visually about the main character and the different ways that the other characters in the play see him. By discussing the **images** and the differences between them, the pupils have to think carefully about the text and produce evidence from it to back up their ideas (Year 8, 10, 9 S&L Group discussion and interaction).

By **describing the space** between characters and physically positioning the others in the picture in relation to each other, pupils are asked to question, in depth, relationships and responsibilities. It allows them to see this visually and argue effectively why they might, for example, move someone from an earlier position they have been placed in by another pupil. This visualisation of their ideas and the sculpting of an image allow the pupils to develop roles and explore characters simultaneously (Year 8 S&L Drama 15). The pupils may have different ideas about how the character should be placed. By physically moving the character until the group is comfortable with the positioning, the pupils are visualising their thoughts, discussing the possibilities and, therefore, beginning to explore the text, characters and ideas in detail (Year 9 Reading, Understanding the author's craft 10).

The use of forum theatre, sculpting, communal voice, placing texts and other activities described all allow students to develop roles and explore the characters and the relationships between them. However, they do so in a structured way that enables them to explore the texts and develop roles, through the use of language, space, movement, gesture, etc., which relate closely to their understanding of the texts, issues and ideas.

How do teachers develop narratives?

In both units the pupils are motivated to seek for meaning because they have made a practical investment in the text right from the beginning. They develop prediction skills (Year 7 Reading, Understanding the author's craft 12, 15) and, when given the next piece of text, are more able to analyse the choices the writer has made (Year 7 Reading, Reading for meaning 6, 8, 9).

In the **communal voice** activity, pupils build on what they know from the text about the characters to imagine what might happen next. By speaking the thoughts or speech of the characters, roles are developed further as is the narrative. The pupils are considering how ideas, values and emotions are explored and portrayed (Year 8 Reading, Understanding the author's craft 11).

In both units, **extracts** are used, rather than a chronological reading of the text, to develop the narrative. This careful selection of material by the teachers moves the activities on. The non-chronological approach allows the pupils to explore the structure of the text (Year 8 Reading, Understanding the author's craft 10) and enables them within a short period of time, to make an investment in the texts and the language of the texts. Through exploring these extracts the pupils begin to select and sort the relevant information (Year 9 S&L Drama 12, 13). They also begin to take a real interest in the material and want to know more.

Forum theatre is used so that the pupils are able to think about the characters' reactions, intentions, actions and ideas, both through the suggestions that they make and the discussion that takes place. This develops the narrative in a way that motivates interest in their own and others' reading of the text.

The technique of **placing text in the drama** is effective in many different contexts. It helps the pupils to develop the drama and the narrative at the same time that they have to think about the language, style and format needed for specific pieces of text with specific audiences in mind (Year 7 Writing, Imagine, explore, entertain 6, 7, 8, 9). It is also a useful way for pupils to 'place' texts in a historical or social context (Year 8 Reading, Study of literary texts 15, 16), as they have to consider these aspects. The teacher can develop the narrative further by introducing a specific piece of text, which refers directly to the play or novel and provides information which enables the narrative to progress.

At the end of the 'Macbeth' unit the students are asked to question the nature of a Shakespearian tragic hero. This draws the work to a conclusion but in doing so prompts further discussion and activities related to the text. The ideas can be developed through formal written work (Year 9 Writing, analyse, review, comment 16, 17), in preparation for end of Key Stage 3 Tests or further drama activities.

Teacher in role is a powerful way of developing the narrative. At various stages in the units described, this can be used. The teacher may, for example, opt to be one of the sculpted characters and develop the narrative through their involvement in the communal voice. Alternatively, while responding to the texts placed within the still picture, the teacher might enter the drama as another character and respond to a text or introduce one of his own. In addition to the activities already described, the teacher might take on a specific role, e.g. TV producer in the 'Macbeth' unit calling the team together for a production meeting.

How do teachers help pupils to explore tension?

The exploration of tension lies at the heart of structured drama work.

When the pupils are asked to produce texts to be placed within the drama, the structure allows for a complex reading of the histories, motivations and reference points for the characters (Year 8 Reading, Reading for meaning 4, 5, 7). Some of the texts produced may be complementary. For example, in the 'Holes' unit a letter from Madame Zeroni to her son and his reply. Others may be contradictory. For example in the 'Macbeth' unit a diary from Macbeth may present a very different view from a letter sent from Malcolm to Donalbain. Either way the layers of complementary or contradictory reading, evidenced through the revealed text, provide opportunities for the exploration of tension, questioning and conflict resolution (Year 9 Reading, Study of literary texts 14, 18).

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When the teacher in the 'Macbeth' unit allocates different **'views of Macbeth'** to each group, he is asking the pupils to think visually about the main character and the different ways that the other characters in the play see him. By discussing the images and the differences between them, the pupils have to think carefully about the text and produce evidence from it to back up their ideas (Year 9 S&L Listening 5). In doing so they are exploring tensions in the play surrounding the different ways that Macbeth is seen but, more importantly, they are exploring the tensions created by the different ways that Macbeth wants to be seen or Shakespeare intends him to be seen (Year 9 S&L Drama 12, 13). It is through this visual representation of their ideas that they explore the tensions not only in the play but also in their own lives and society in relation to the way that different groups of people, or individuals, are perceived.

In the **communal voice** activities (Year 8 S&L Drama 14, 15, 16) pupils have to be able to answer their own questions about how in the 'Holes' unit Madame Zeroni is going to help Elya, or in the 'Macbeth' unit how Lady Macbeth and Macbeth feel, in order to be able to continue the scene. In this way the tension is explored both in and out of the drama.

Forum theatre is used so that the pupils are able to think about the characters' reactions, intentions, actions and ideas, both through the suggestions that they make and the discussion that takes place. By being an active spectator and/or by being in role, the pupils discover how drama is able to explore tensions (Year 9 S&L Drama 14). They are outside the characters looking in at the questions and dilemmas that they need to deal with, but they can also step into the drama experiencing through the use of role how these dilemmas affect the character. By working from within the drama and observing from outside the drama, tensions can be identified and analysed.

The tensions explored are not just those highlighted by the content of the text but also by the structure and style. By physically **placing the writer and/or reader,** the pupils question the style, language (Year 8 Reading, Understanding the author's craft 10), dramatic techniques and authorial control as well as discussing what the reader brings with them to the text resolution (Year 8 Reading, Study of literary texts 12, 13). By using drama within English the pupils here are developing high order reading skills and exploring the constructive tensions that exist between the writer and reader or audience and within the literary context resolution (Year 8 Reading, Study of literary texts 15, 16) in which the texts are created.

How do the teachers develop aspects of pupils' speaking and listening?

In both units, the different roles that are developed, both formal and informal, are often outside the students' everyday experience. They are not only using different discourse (Year 8 S&L Speaking 2, 4, 5) and registers but are evaluating their effectiveness (Year 8 S&L Speaking 1).

When, in the 'Holes' unit, the pupils read an extended extract, the teacher chooses the reading strategy which suits the task and the class. In this case she wants pupils to begin to take on the role of the characters but on another occasion she might approach the text in a different way, e.g. reading as a narrator. The pupils listen carefully to each other and/or the teacher, (Year 8 S&L Listening 7), ask questions and give relevant comments. They participate effectively as members of a group (Year 8 S&L Group discussion and interaction 10, 11, 12) and begin to use different registers in the context of what they are reading (Year 9 S&L Speaking 1).

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The teacher **introduces the text** in the 'Holes' and 'Macbeth' lessons, by reading the text projected on to the screen with the OHP. This allows the pupils to focus on what is being said but it also enables the teacher to model a reading of the text for the pupils to hear and see.

When the pupils continue a scene through **communal voice,** the teacher does not need to work out any order for pupils to speak in. They will establish the order themselves by using the silences. This is an effective way of allowing the pupils to recognise the importance of silence and the discipline of the drama (Year 9 S&L Drama 11, 12, 14). They are developing listening skills and recognising the structure of talk (Year 9 S&L Group discussion and interaction 8, 10).

By physically positioning characters or *placing the* **writer/reader/audience,** pupils are asked to question, in depth, the relationships and responsibilities (Year 9 S&L Group discussion and interaction 9). The level of debate/discussion is enhanced through the visualisation of ideas. Pupils have to present a case verbally (Year 8 S&L Group discussion and interaction 10, 11), respond to questions and arguments and use evidence from the text to support their position.

By introducing either suggested or real **pieces of text** at this stage, the pupils not only progress in drama but also develop language skills in speaking and listening. By speaking, and listening to, a range of texts, both formal and informal, within a historical and/or cultural setting (Year 8 Reading, Study of literary texts 15, 16), they are developing and understanding a variety of registers. Through the use of role, they are placing these in an appropriate context, thereby recognising the changes/choices that are necessary in the use of spoken language.

How do teachers develop aspects of pupils' reading?

The teacher **introduces the text** in the 'Holes' lesson by reading the text projected on to the screen with the OHP. This allows the pupils to focus on what is being said but it also enables the teacher to model a reading of the text for the students to hear and see.

By using the **role on the wall,** pupils are asked to identify what they have learned about the characters from this first look at the text. They are, therefore, identifying the major elements of what is being said both explicitly and implicitly and developing reading skills. The pupils are reading for meaning and reflecting on the writer's presentation of ideas and issues (Year 8 Reading, Reading for meaning 6).

Drama allows a variety of reading strategies to be used. Students are developing the ability to work in a variety of group situations, and the safety of the context and the use of role allows them to explore language in a confident, secure way. The teacher can choose the reading strategy which suits the task and the class. He or she may want pupils to begin to take on the role of the characters, as with the 'Holes' and 'Macbeth' units. Because they have made an investment in the text, pupils read it in detail to place it in context and extract meaning from it (Year 8 Reading, Reading for meaning 4).

During the **communal voice** activity, pupils build on what they know from the text about the characters to imagine what might happen next. The pupils are again using dramatic techniques (Year 8 S&L Drama 14, 16) to explore texts and meanings. They are reading the text in depth to search for meaning as well as reading the visual images that they have been presented with **(Guided tour and sculpted characters).** They are also analysing and discussing alternative interpretations (Year 9 S&L Group discussion and interaction 9), and considering how ideas, values and emotions are explored and portrayed.

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Through exploring the extracts in the 'Holes' and 'Macbeth' units the pupils begin to select and sort the relevant information. To **sculpt a character** or to present the **image** of Macbeth, the students need to read the extracts but also to have interpreted, questioned and analysed the text, selecting information and evidence that they can use to support the drama (Year 9 S&L Speaking 5).

Placing the reader, writer and narrator encourages the students to develop high order reading skills. The teacher uses this activity in both units to help pupils to consider the role of (and relationship between) the narrator, writer, reader and/or audience throughout the text (Year 9 Reading, Understanding the author's craft 11). By physically placing the narrator, writer and reader, the teacher is able to lead a discussion about the style and structure of the text, the language and authorial control (Year 8 Reading, Understanding the author's craft 10) and about what the reader brings with them to the story. This work will provide the foundation for pupils to write about the text (Year 8 Writing, analyse, review, comment 18), using evidence to support their ideas and assertions. Through the drama activity the pupils are coming to a greater understanding of the author's craft by distinguishing the attitudes and assumptions of characters and those of the author as well as, outside the drama, reflecting on the writer's presentation of ideas and the development of plot. The analytical skills that they develop here through the drama are transferred by the pupils to texts that they have not seen before. The questioning process and analysis of authorial control, structure and style are understood by the pupils and reinforced by further activities of this nature. In this way reading skills become highly developed.

How do teachers develop aspects of pupils' writing?

By **adding text to the drama** the teacher in the 'Holes' unit enables the pupils to think about the characters and other aspects of the text in detail at the same time as developing the drama. The pupils have to extract meaning as well as questioning how ideas, values and emotions are explored and portrayed (Year 8 Writing, Imagine, explore, entertain 2, 6, 7). She wants pupils' writing to be in keeping with the text. She therefore asks them to think about the language and style (Year 7 Writing, Imagine, explore, entertain 5, 6, 7) as well as the social and historical contexts in which they are writing. The pupils use a range of techniques and different ways of organising and structuring material to convey ideas and themes. (Year 9 Writing, Imagine, explore, entertain 5, 7.) They also need to think about the way in which they exploit the choice of language and structure to achieve a particular effect. Writing models and frames can be used if necessary and ICT can be used to develop presentational skills (Year 9 Writing, plan, draft and present). The teacher asks pupils to think carefully about the audience they are writing for, e.g. a letter from Elya to Myra will differ in style from a letter from Madam Zeroni's son to his mother. They are considering what the reader needs to know and are drawing on their knowledge of linguistic and literary forms (Year 7 Writing, Imagine, explore, entertain 9).

By physically **placing the writer and/or reader,** the pupils question the style, language, dramatic techniques and authorial control as well as discuss what readers bring with them to the text. Such work has a direct effect on their ability to write about this and use evidence from the text (Year 9 Writing, analyse, review, comment 17) to back up their ideas. Writing skills and the use of evidence from the texts is directly informed by the drama activities. Because the pupils have had to make choices and have invested in the language, issues, ideas and tensions involved, they are able to write about them in depth (Year 9 Writing, analyse, review, comment 16, 17) and have sorted and selected information from the text to use in support of their ideas (Year 9 Writing, analyse, review, comment 17).

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The drama approaches to this text should, therefore, not be seen separately from the more traditionally 'English' approaches to a text at Key Stage 3. The approaches should complement each other. The drama work leads to a more detailed analysis and understanding of the text and the drama process. The discussions and written work are informed by the drama and analysis.

How do teachers question pupils in and/or out of drama?

During the **guided tour** activity, the teacher carefully selects the question asked about the picture, beginning with questions about what the pupils see, rather than what they interpret. This allows the context to be identified more clearly. Later in the same activity, the teacher gives specific prompts by asking what sounds pupils heard or what smells they remember as well as getting them to describe specific aspects of the building and characters.

By physically positioning the characters in relation to each other, pupils are asked to question (Year 8 S&L Speaking 5) the relationships and responsibilities. The pupils may have different ideas about how the character should be placed. By physically moving the character until the group is satisfied with the positioning, the pupils are visualising their thoughts, discussing the possibilities and questioning the outcomes (Year 9 S&L Group discussion and interaction 9).

In **forum theatre** the pupils are able to think about the characters' reactions, intentions, actions and ideas, through the suggestions that they make, the questions that are asked (Year 8 S&L Group discussion and interaction 10) and the discussion that takes place (Year 9 S&L Listening 5).

By physically **placing the writer and/or reader,** the pupils begin to question the style, language, dramatic techniques and authorial control as well as discuss what the readers or audience bring with them to the text. It is again the visualisation that allows the pupils to explore the text, issues and ideas in depth.

Questions are often used to develop the narrative or explore tension. In the 'Holes' unit the question regarding what advice Madame Zeroni should give to Elya is explored in the communal voice. In role the pupils ask further questions that are answered by the other characters (Year 8 S&L Speaking 5).

Teacher in role is another way that questions are raised. When the teacher, for example, opts to be one of the sculpted characters and develops the narrative through their involvement in the communal voice, they might ask specific questions that the other pupils answer in role. Similarly, while responding to the texts placed within the still picture, the teacher might enter the drama as another character and in role ask questions about a particular piece of text. The teacher can develop a specific role, e.g. questioning in role is developed when as a TV producer in the 'Macbeth' unit the teacher calls a meeting of the production team to answer a number of questions about the events that have taken place and the nature of the programme.

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How do teachers help pupils to reflect on, analyse or evaluate the text?

Throughout both units, the pupils participate in a range of drama activities (Year 8 S&L Drama 14, 15), evaluate their own and others' contributions, and use a variety of dramatic techniques to explore ideas, issues, texts and meanings.

It is enactment that makes drama central to this progression. Because the pupils are emotionally engaged and analyse both in and out of role, they are actively developing the skills and understanding which are central to progression in English. Through this process they recognise the layers that exist, methods and purposes, an understanding of audience and the different structures and conventions that relate to these areas. They are not outside searching for clues to find a way in: they are within, experiencing for themselves the construction and layering of roles, issues, dilemmas and texts. They are also able to step outside to gain an additional important perspective. It is this ability to do both which means that their skills are so highly developed that given a new situation, text or dilemma, the pupils are able to transfer their engagement and awareness of the drama (Year 9 S&L Drama 11, 12), together with their analytical skills, to a new situation.

Throughout the two units the ability to reflect on, analyse or evaluate the texts has been developed in the following ways:

- In the communal voice activities, pupils build on what they know from the text about the characters to imagine what might happen next. The pupils are using dramatic techniques to explore texts (Year 7 S&L Drama 15) and meanings. By physically placing the narrator, writer and reader, the pupils are coming to a greater understanding of the author's craft by distinguishing the attitudes and assumptions of characters and those of the author as well as, outside the drama, reflecting on the writer's presentation of ideas and the development of plot.
- By physically moving the characters until the group is satisfied with the position, in sculpting the characters and describing the space, pupils justify their preferences (Year 8 S&L Group discussion and interaction 10, 11) from what they know from the text as well as exploring possibilities. The pupils are visualising their thoughts, discussing the possibilities and, therefore, beginning to explore the text, characters and ideas in detail.
- Exploring the extracts through drama conventions means that pupils begin to select and sort the relevant information.
- By presenting different images of Macbeth, the pupils have to think visually about the main character and the different ways that the other characters in the play see him. They have to think carefully about the text and produce evidence from it to support their ideas.
- Forum theatre is used so that the pupils are able to think about the characters' and writers' reactions, intentions, actions and ideas, both through the suggestions that they make and the discussion that takes place.
- Throughout the activities, the pupils are comparing their own predictions and interpretations with those suggested by the other pupils and their analysis of the writers' intentions. They are, therefore, constantly analysing the writers' choice of structure, language, style and content as well as questioning the way in which authorial control impacts on the reader. In the 'Macbeth' unit they explore the additional contributions made by the director and actors.

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Drama and thinking skills

The revised National Curriculum and the Key Stage 3 Strategy place emphasis on thinking skills across the whole curriculum.

> ***'By using thinking skills pupils can focus on "knowing how" as well as "knowing what" – learning how to learn.'*** **(Promoting skills across the National Curriculum –** ***Thinking Skills*** **page 23)**

The skills identified (creative-thinking skills, enquiry skills, evaluation skills, reasoning skills, information-processing skills) have been seen by drama and English teachers as central to their work.

The drama approaches in the 'Holes' unit described above include the sculpting of the characters and the positioning of the narrator, reader or writer. Both aspects of the drama require the students to discuss, reason, evaluate and enquire. By enacting and therefore visualising their ideas, the students are able to develop the thinking skills identified in the National Curriculum.

The use of drama conventions and the evaluation of the drama process, both in and out of role, enable pupils to explore and 'learn' the methods of learning in a way that is not so easily achieved elsewhere. The development of critical thinking lies at the heart of good practice in drama and leads to progression in English and other aspects of the curriculum.

Ensuring high quality drama

Although drama is being discussed here in the context of its contribution to language development, critical thinking and its relationship to the English curriculum, drama is fundamentally an art form and issues of quality will concentrate on this.

The factors ensuring good quality drama work depend on the following:

- a clear structure to lessons involving drama development and techniques, carefully planned by the teacher and recognised by the pupils;
- sustained time devoted to the implementation of drama techniques in a lesson, through a unit of work and within schemes of work over a year and a key stage;
- appropriate and well managed use of space, resources and equipment;
- reference, where possible, to subject specialists and specialism within a school;
- appropriate integration with the contexts of the English curriculum.

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Sustained time

The National Curriculum orders for speaking and listening in the early Key Stages place emphasis on 'sustained' time being allocated to drama activities. At Key Stage 3 this commitment to sustained time is needed to ensure quality drama work.

Sustained time enables the process through which the expression of meaning and the development of language in fictional contexts to take place. Dramatic activity will have recognisable components and move through significant stages, as shown in the diagram on page 29. Those components include:

- Establishment of dramatic context; often the fictional context arises out of a text or investigation of an issue through a strong visual or textual stimulus. Often the introduction of a clear role (perhaps teacher in role or pupil(s) in role) helps to develop the context.
- Development of characters, their roles and relationships – a prerequisite of dramatic development.
- Identification of a tension, dilemma or alternative to drive the drama forward (as indeed it does in literature, theatre or the media).

Throughout this process reflection and analysis will be stimulated by teacher interventions, questions and the targeted use of reflective conventions such as 'moment of truth' or 'walls have ears'. Engagement in this staged development or journey through a lesson, a unit of work or scheme of work takes sustained time. This needs to be recognised in the timetabling and structuring of schemes of work involving dramatic activity.

Lesson structure

Lesson times for drama and for drama within English lessons vary from school to school, but pupils should recognise a structured approach where lessons or units involve enactment and engagement in drama activities. Lessons need not be regimented but the following features characterise good quality drama work:

- There is clearly defined use of space in the classroom or drama area, with clear boundaries between the space used to provide imaginary contexts and the space for non-imaginary work (such as critical evaluation and analysis).
- The enacted activity takes place within a clearly defined space, often a circle, where everyone can be involved.
- There are strong visual references as stimuli, such as projected or displayed images, role on the wall (perhaps from a previous lesson) or text, such as letters, posters or script. They may be used to enable the students to reflect at the end of a lesson, role on the wall, Venn diagram, maps of emotions, etc.
- The majority of the drama elements of a lesson provide the opportunity for pupils to be working in role as a whole group, in small groups or in pairs.
- The teacher works 'in role' where appropriate, thereby modelling dramatic integrity and setting the pace and mood for elements of the lesson.
- Written and read text work is integrated within the lesson, e.g. placing the text, transactional writing.
- Drama conventions including games, improvisational techniques are rigorously structured by the teacher demonstrating high levels of expectation for the employment of the art form from the start of each activity.
- Teachers insist on theatrical integrity and artistic discipline.

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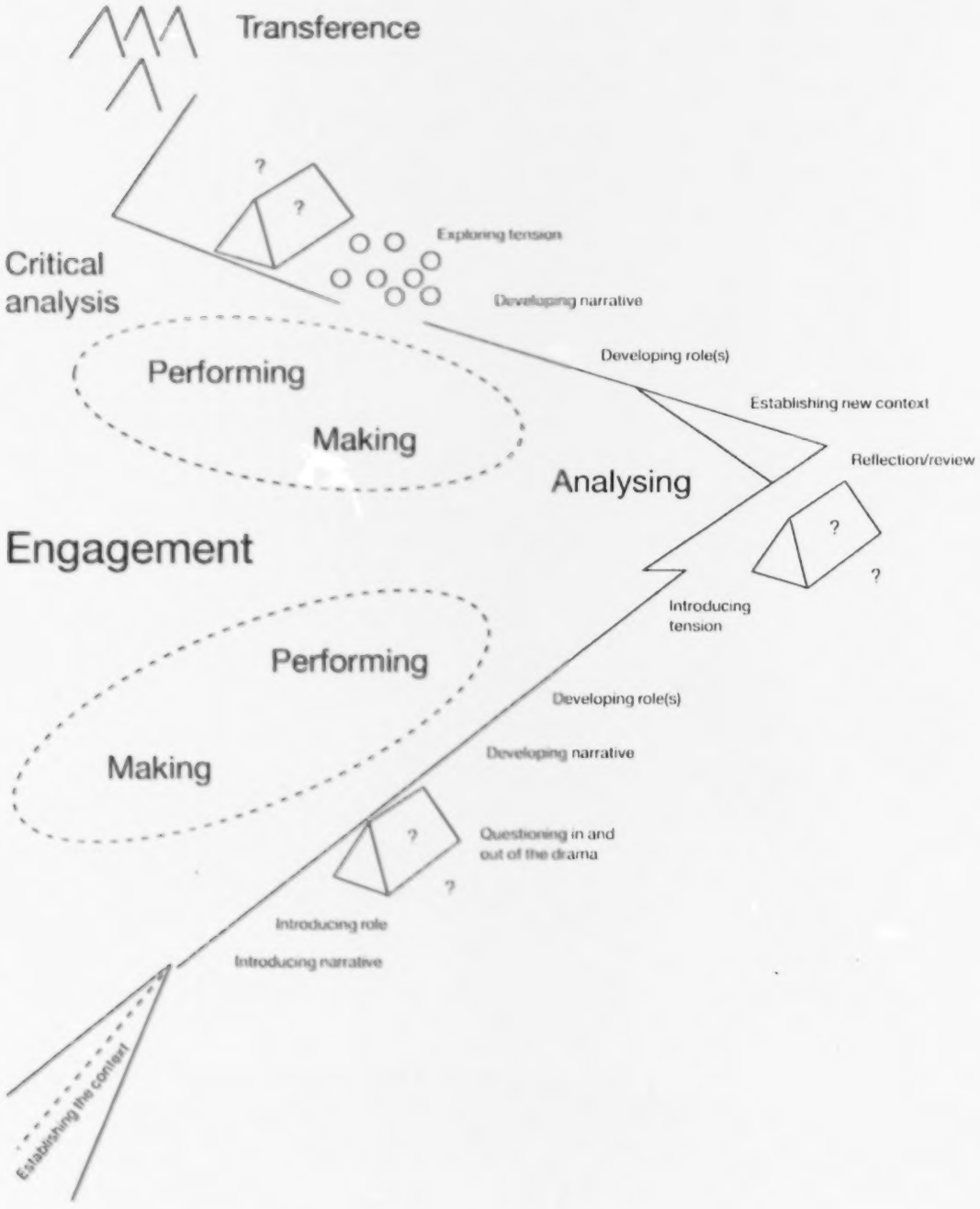
The diagram below makes visible the elements that underpin the structuring of effective drama lessons



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The flow chart below identifies a process of lesson design that is appropriate for effective drama teaching

Locate the lesson or sequence of lessons in the context of:

- the scheme of work
- pupils' prior knowledge
- pupils' preferred learning styles

▽

Identify clearly the essential objective(s) for pupils in terms of:

- their knowledge, understanding, attitude and skills
- their attitudes and personal development

▽

Structure the lesson as a series of episodes by:

- separating the learning into distinct stages or steps

▽

Decide how to teach each episode, then choose:

- the best pedagogic approach
- the most appropriate teaching and learning strategies
- the most effective organisation for each episode

▽

Ensure coherence by providing:

- a stimulating start to the lesson
- transition between episodes which recapitulate and launch new episodes
- a final plenary that reviews learning

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Management of space, resources and equipment

Whether dramatic activity takes place in the classroom or in a dedicated space, it should have facilities for the following:

- flexible use of space involving enough room to change the configuration of the room, e.g. circle of chairs, groups of chairs clustered around surface to work on, space in front of projection screen or whiteboard;
- furniture which clearly refers to the real world (i.e. chairs, tables not just stage blocks in a studio);
- facility to reproduce sound, e.g. tape playback, CD, minidisk (preferably with remote control for flexibility of use by the teacher;
- space to display stimulus or research resources such as artwork or role on the wall material.

The space in which dramatic activity takes place may also have the following, although it is not essential:

- facility to black out/change lighting states;
- adjacent storage of limited, flexible props and costumes, e.g. cloth, telephone props;
- adjacent storage of resources and texts, play texts, course books, sugar paper, felt pens.

English and drama teachers

Drama has an identified place in the English curriculum and many secondary schools have maintained specialist drama teachers and departments, either in their own right or as part of a performing arts or expressive arts structure. The teachers responsible for drama, whether working on their own or as part of a department or faculty structure, are usually experienced in drama education. They have knowledge and experience of the appropriate application of drama techniques and conventions, an understanding of drama's position in the Arts and are conversant with the genres and styles of theatre. They will have created or adapted schemes of work which enable young people to engage artistically with issues and texts and work together co-operatively, making, performing and reflecting upon dramas, devised or witnessed. It is essential that where separate drama and English departments exist, a spirit of co-operation, collaboration and effective training ensure consistency of good practice.

There must be a close relationship between English and specialist drama teachers to ensure quality of planning and provision. This relationship could involve:

- in-house INSET (for English teachers, for drama teachers, for learning support assistants);
- integration of texts used by English and drama teachers at Key Stage 3;
- interdepartmental planning;
- team teaching (where the timetable is set up to enable this to happen).

Where teachers are employing structure and techniques recognisable to the students across disciplines, the quality of provision will improve.

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Sanctuary Buildings
Great Smith Street
Westminster
London SW1P 3BT

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